

Middlebury College

Bread Loaf School of English

Summer 1984



Administration

OLIN ROBISON, President of Middlebury College

NICHOLAS CLIFFORD, Provost

PAUL M. CUBETA, Director of the Bread Loaf School of English

Please address correspondence to: MRS. CHARLOTTE ROSS
Administrative Assistant
Bread Loaf School of English
Middlebury College
Middlebury, Vermont 05753
Telephone:
802-388-3711 Ext. 5418
(until June 21)
802-388-7946 (June 22-August 12)

Front Cover: The Bread Loaf Sign

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MIDDLEBURY COLLEGE, a publication,
is published by the Middlebury Publications
Service, Forest Hall, Middlebury College,
Middlebury, Vermont 05753 in January,
March, April and September.
Second-class postage paid at
Middlebury, VT 05753
USPS 349-130

Postmaster: Send address changes to

Middlebury College
P.O. Box 500, Middlebury, VT 05753

Vol. LXXIX, March 1984, No. 2

MIDDLEBURY COLLEGE

Bread Loaf School of English

AT BREAD LOAF, VERMONT

Sixty-fifth Summer
June 26-August 11, 1984

The Aim The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and dialogue.

Since 1920 the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions and contaminations of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community, for no one can live in isolation on the Mountain.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical, and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature and writing, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts, literary theory, the process and craft of writing, and in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The School The Bread Loaf School of English was organized as a distinctive graduate school of English in 1920. It is one of ten summer programs of Middlebury College. Others are the Schools of Arabic, Chinese, French, German, Italian,

Japanese, Russian and Spanish; and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

Each year over 225 students have come from all regions of the United States and from several foreign countries. Of these students 1,292 have received the degree of Master of Arts and 44, the degree of Master of Letters.

During the last sixty years Bread Loaf can count among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site, adjoining the Bread Loaf campus.

Admission The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates are admitted for a single summer. Admission is on the basis of college transcripts and two letters of recommendation. Submission of a sample of an applicant's recent expository writing, while not a requirement, will strengthen his or her candidacy. Since the program of study is designed to meet individual needs, there is no set of requisites for admission. Although an excellent undergraduate record in English and strong recommendations are the surest admission criteria, experience has shown that students who have mediocre college records or who have majored in other disciplines may, with teaching experience, have achieved a perspective that will assure them of distinguished records at Bread Loaf. In short, Bread Loaf prefers to allow applicants to establish their capabilities during the first summer. Students are accepted for one summer only. Students whose work in the judgment of the Director and of the faculty is marginal and who may have difficulty proceeding to the degree may be denied readmission.

Instructions for Applications New applicants should fill out and return the application form with a \$15 registration fee and have all undergraduate and graduate transcripts forwarded to the Bread Loaf Office. The applicant is responsible for asking two colleagues or teachers to act as references. The application form doubles as a registration form for courses after publication of the current bulletin.

Degree Programs

The Master of Arts (M.A.) Degree Candidates must hold a baccalaureate degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete ten courses, the equivalent of 30 graduate credits. The normal summer program of study consists of two courses, each meeting five hours a week; exceptional students may, with permission after the first summer, take a third course for credit. A grade of B- is required in order to receive course credit.

The curriculum is divided into six groups: (I) writing; the art of teaching; (II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) classical and continental literature; (VI) theatre arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III; and one course each from Groups IV and V.

The Master of Letters (M. Litt.) Degree The M. Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre like the novel, or a field of study like American Literature or theatre arts and dramatic literature.

The M. Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Programs. No thesis is required. Candidates may engage in as many as four Independent Winter Reading Programs during the intervening academic years and must undertake at least one such program or an Independent Summer Reading Program. In the final summer a student must pass a comprehensive written and oral examination covering his or her field of concentration.

The program is limited to highly qualified candidates. Students who have completed the M.A. at Bread Loaf with distinction may continue for the M. Litt. Students not previously at Bread Loaf may be admitted if they hold an M.A. Candidates presenting an M.A. from another institution are accepted provisionally for the first summer. At least one summer must be spent in residence at the School of English in Vermont.

The Master of Modern Languages (M.M.L.) Degree The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a foreign language and English at the Bread Loaf School of English or at Lincoln College, Oxford. The English/foreign language program requires an additional ten courses beyond the M.A. degree and comprehensive written and oral examinations. The M.M.L. is administered by the Director of the Language Schools in consultation with the Director of the Bread Loaf School of English. Inquiries should be addressed to the Director of the Bread Loaf School.

The Program at Lincoln College, Oxford

The Program at Lincoln College, Oxford (July 2-August 12) The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the

center of Oxford City, Lincoln has retained most of its medieval appearance.

Each student elects one seminar as a six-credit summer's program. There are about six students in each seminar, which meets each week in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Rather than attending classes in the usual Bread Loaf manner, students undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors assign as much, if not more, reading in both primary and secondary materials than is customary at the School of English. Oxford tutors place heavy emphasis on independent study and assume that students are strongly motivated to pursue their work without substantial faculty guidance. Students should expect to give oral reports. They are assigned weekly 10-page, handwritten papers, during the summer. Seminars and tutorials are held at the College with which the Oxford tutor is affiliated. The Oxford program is different from, but not more difficult than, that offered at the School of English in Vermont.

Conversation in the Bread Loaf Meadow



The Oxford Faculty in 1984

Dorothy Bednarowska, M.A., Oxford. Lecturer in English at Worcester and St. Catherine's Colleges and Emeritus Fellow at St. Anne's College, Oxford.

Tony Burgess, B.A., King's College, Cambridge; M.A., University of London. Lecturer in English, Institute of Education, University of London.

Valentine Cunningham, M.A. Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College; University Lecturer in English, Oxford.

John Dixon, B.A., M.A., St. Edmund Hall, Oxford.

Stephen Gill, M.A., M.Phil., Ph.D., Edinburgh. Fellow and Tutor in English Literature, Librarian of Lincoln College, and Lecturer in the University of Oxford.

Douglas Gray, M.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language in the University of Oxford, and Fellow of Lady Margaret Hall.

Robert W. Hanning, A.B., Columbia; A.B., M.A., Oxford; Ph.D., Columbia. Professor of English and Comparative Literature, Columbia.

Dennis Kay, M.A., University College, Oxford; D.Phil., Lincoln College, Oxford. Fellow and Tutor in English, Lincoln College, and Lecturer in English at the University of Oxford.

Roy Park, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English and Librarian, University College, and University Lecturer in English, Oxford.

John Pitcher, M.A., D.Phil., Oxford. Fellow and Tutor in English, St. John's College, and Lecturer in English in the University of Oxford.

Nicholas Shrimpton, M.A., Balliol College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Lady Margaret Hall, and University Lecturer in English, Oxford.

Stanley Wells, B.A., University College, London; Ph.D., The Shakespeare Institute, University of Birmingham. Senior Research Fellow, Balliol College, Oxford; General Editor of the Oxford Shakespeare and head of the Shakespeare department, O.U.P.; Governor and Member of the Executive Council of the Royal Shakespeare Theatre.

John Wilders, M.A., Ph.D., Cambridge. Tutorial Fellow in English, Worcester College, and University Lecturer in English, Oxford.

The Seminars at Lincoln College in 1984

Group I (The Program in Writing)

533. Writing, Thinking and Learning

Messrs. Burgess
and Dixon

Group II (English literature through the Seventeenth Century)

524. Chaucer and Medieval Literature

Mr. Gray

518. Shakespeare: On the Page and on the Stage

Mr. Wells

526. Shakespeare's Comedies

Mr. Wilders

539. Poetry, Drama and Prose at the Jacobean Court	Mr. Pitcher
519. Milton and Marvell	Mr. Kay
<i>Group III (English literature since the Seventeenth Century)</i>	
506. Blake, Keats and Shelley	Mr. Park
520. The Visionary Gleam	Mr. Gill
540. Jane Austen and the Brontes	Mrs. Bednarowska
541. Hardy and Henry James	Mrs. Bednarowska
542. Novels and Anti-Novels	Mr. Cunningham
543. The English Stage From Shaw to Stoppard	Mr. Shrimpton
<i>Group V (Continental literature)</i>	
544. Medieval Romance	Mr. Hanning

Fees at Oxford

The comprehensive fee — tuition, board and room — is \$2,150. The fee is exclusive of air fare. Students are expected to make their own travel arrangements.

For further information and the 1984 bulletin of the Bread Loaf School of English at Lincoln College, write to the Administrative Assistant.

The Program In Writing

With support from the Fund for the Improvement of Postsecondary Education, the International Paper Company Foundation and the General Mills Foundation, the School of English offers a special Program in Writing for secondary school teachers of English. Grants to rural and small town teachers the first summer meet full tuition (\$1,350). Additional support toward room and board (\$700) on campus is available, if the need is established.

The Program addresses the writing needs of secondary school teachers of English and their students who, because of their cultural and geographical isolation, have inadequate educational resources to support them. The Program hopes to improve a teacher's capacity to teach writing, to enhance a teacher's knowledge of literature and to introduce him or her to techniques for emphasizing expository writing in the context of the humanities. In addition, the Program provides teachers with the training and resources that they need for undertaking productive research in writing based on their own practice as teachers. It is the assumption of the Program that teachers of writing should themselves write and should broaden their professional acquaintance with systematic inquiry so that they can make their findings known to other researchers and to planners of curriculum. Awards from the Fund for the Improvement of Postsecondary Education of up to \$1,500 are available to teachers who intend to conduct inquiries into language and learning in their own schools. The Coordinator of the Program in Writing is available for consultation on these writing projects during the school year.

To be eligible for full tuition scholarships, teachers must hold a bachelor's degree from an accredited college or university and have had at least one year, but not more than fifteen years, of teaching experience in public secondary schools in rural or small communities which are remote from metropolitan centers. Students currently or previously enrolled at Bread Loaf are eligible to participate in all aspects of the program but are considered for financial aid only in the usual manner.

M.A. candidates may take one writing course each summer for *four* summers.

Courses in the Program in Writing are in no way restricted to rural teachers attending Bread Loaf or Oxford. These courses will be helpful to any teacher of writing at the secondary school or college level.

Several times during the summer there will be workshops and lectures by visiting consultants. Individual conferences will be arranged so that students can discuss problems with their own writing, and writing and language needs of their students, planning curricula, and preparing bibliographies of resources. Experienced teacher-researchers will offer workshops on practice-oriented research and work with students on developing their own proposals for Bread Loaf research grants. Students now funded will discuss projects under way such as "Teacher-Researchers Writing to Students," "Establishing a Network of Teacher-Researchers," "Exploring the Impact of a Word Processor in a Writing Classroom," "Studying Conversational Writing," "The Use of Conceptual Journals," or "Studying the Processes of Students Writing for Publication."

After taking one course in writing at Bread Loaf, Vermont, students may apply for a summer's study of writing in the Program of the School of English at Lincoln College, Oxford. At Oxford a student elects only the double-credit seminar in writing as a full summer program. The writing course meets as a seminar once or twice a week for two hours. In addition, a student has weekly individual tutorials. Teachers in the Oxford writing program will have an opportunity to meet with their peers who teach writing in Oxfordshire and to visit secondary school classes near Oxford.

Applicants should write for the brochure on the Program in Writing for additional information regarding eligibility and criteria for admission.

The Program in Theatre

The commitment of the Bread Loaf School of English to Theatre Arts goes back to the origin of the School when its theatre staff was recruited from George Pierce Baker's famous play production course known as *The 47 Workshop*. Subsequent to Professor Baker's move to Yale, the faculty was recruited from the Yale School of Drama and included such outstanding theatre designers as Donald Oenslager, then of the Provincetown Playhouse. The tradition of theatrical production as a corollary to the study of dramatic literature has continued unbroken for over sixty years.

Bread Loaf offers an extensive program in theatre, designed to provide formal and informal instruction in the crafts of acting, directing, playwriting, stagecraft (and design), as well as an analysis of the entire spectrum of dramatic literature. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theatre professionals in all fields. Therefore, distinguished scholars of dramatic literature are joined by theatre critics, professional actors, directors, playwrights, designers and technicians to provide a comprehensive approach to theatre, involving classroom, workshop and production opportunities.

A major aspect of theatre study at Bread Loaf is the presentation of a wide variety of performing projects. Each summer one major production is mounted, directed by a faculty member and including in its cast Equity Guest Artist actors. In recent years productions have included *The Tempest*, *The Cherry Orchard*, *Buried Child*, and *A Midsummer Night's Dream*. This summer's production will be Shakespeare's *Twelfth Night*. In addition, each summer a second, somewhat smaller and often more experimental production is presented. New plays by Bread Loaf students are often produced, as are one acts directed by advanced directing students; on occasion new

projects are developed under the guidance of a faculty member. Finally, there are opportunities for acting students to explore and present longer scenes, and for all interested students to act in informal presentations in the directing or playwriting workshops. All projects have open casting, and all students — experienced or not — are encouraged to audition and participate.

In addition to the performing projects, faculty and guest artists lead several workshops in theatre each summer. Varying each year, some are designed to challenge more advanced acting students, and others are interdisciplinary in nature, designed to help students of literature or writing acquaint themselves with various aspects of the theatre. Workshops may be offered in improvisation, theatre games, movement, and mask work, as well as writing-and-theatre and an exploration of ways literature and theatre intersect. Guest artists also participate in literature classes and writing classes from time to time, leading exercises, staging scenes, or bringing a performance perspective to those fields of study.

Courses and workshops vary each summer, but the following courses are frequently offered:

Dramatic Literature — Shakespeare (several classes); Elizabethan and Jacobean drama and comedy; Satire; Comedy; Modern Drama; Contemporary American Drama; and Contemporary World Drama.

Practical Theatre — Introduction to Acting; Performance of a major role in a play; Directing; Direction of a one-act play; Playwriting; Production of an original script; Design and Technical Theatre; Stage Management of a major production; and Independent Projects in design or playwriting.

Extra-curricular Activities — Performance in productions or readings; Direction of readings or special projects; Participation in workshops; Backstage work on productions; and Acting in directing or playwriting scenes.

The Bread Loaf Theatre Program is especially well suited for high school teachers of English and drama who wish to broaden their theatre experience and increase their skills.

Non-Degree Programs

Program in Continuing Graduate Education The School encourages teachers who have their Master's degrees or others who have at least a baccalaureate degree to enroll for a summer as non-degree students in continuing graduate education. The summer's program, arranged with the Director, may, for example, be in theatre arts and dramatic literature, in an English literary period or genre, or in American or continental literature. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education. Non-degree students completing a summer in the Program in Writing will receive a Certificate in Continuing Graduate Education.

Undergraduate Honors Program Exceptionally able undergraduates with strong backgrounds in literary study, after the completion of three years toward their baccalaureate degree, may be admitted to graduate study at Bread Loaf. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

Students enrolled in Continuing Graduate Education or Undergraduate Honors Programs are eligible for financial aid.

1983 Production of Sam Shepard's *Buried Child*



The Faculty

James Britton, M.A., Hon.LL.D., Emeritus Professor of Education, Institute of Education, University of London. Mr. Britton is a former English teacher in British state secondary schools, Educational Editor to John Murray (publishers), and Head of the English Department at the University of London Institute of Education. Director of the Schools Council Writing Research Unit 1966-72 and member of the "Bullock Committee," the 1972-74 British Government Inquiry into Reading and the Uses of English in Schools, he was awarded an honorary doctorate in 1977 by the University of Calgary and the David H. Russell Award for Distinguished Research in the Teaching of English by the National Council of Teachers of English. Publications include *Language and Learning*, *The Development of Writing Abilities*, 11-18 (editor and co-author) and *Prospect and Retrospect*.

Michael Cadden, B.A., Yale; B.A., University of Bristol, England; D.F.A., Yale School of Drama. Assistant Professor of English, Princeton. A former Marshall Scholar to Great Britain, Mr. Cadden taught dramatic literature and criticism for four years at the Yale School of Drama, while serving as the associate dramaturg of the Yale Repertory Theatre. He has worked with playwrights on the development of new plays and with directors on adaptations of the classics. He has served as an editor of *yale/theatre* magazine and has published articles on Artaud, Serban and other theatre artists of this century. He is presently writing a book on contemporary drama, tentatively entitled *The Return to the World*.

Lawrence Danson, B.A., Dartmouth; M.A., Oxford; Ph.D., Yale. Professor of English, Princeton. Mr. Danson has written *Tragic Alphabet: Shakespeare's Drama of Language*; *The Harmonies of "The Merchant of Venice"*; *Max Beerbohm and "The Mirror of the Past"*; and has edited *On "King Lear"*. His most recent articles have been about Marlowe, Jonson, and the current state of Shakespearean scholarship. He has been a Princeton Bicentennial Preceptor and the recipient of a National Endowment for the Humanities Fellowship.

John C. Elder, B.A., Pomona; Ph.D., Yale. Associate Professor of English, Middlebury. Mr. Elder has been a recipient of fellowships from the Danforth and Watson Foundations and from the NEH. He is the author of *Imagining the Earth: Poetry and the Vision of Nature*, and has also published articles on John Muir, on American natural history, on the Vermont landscape, and on the writer in the nuclear age.

Carol V. Elliott, B.A., Notre Dame College; M.A. Middlebury. Ms. Elliott directs and teaches acting for the Program in Theatre at Princeton University and teaches improvisation at Westminster Choir College. She has directed, taught, and acted at various levels: children's theatre, high school, community, college and professional. She is currently developing a production of four music theatre pieces by Gertrude Stein.

John V. Fleming, B.A., University of the South; M.A., Oxford; Ph.D., Princeton. The Louis W. Fairchild Professor of English and Comparative Literature and Chairman of the Department of English, Princeton. Mr. Fleming, a former Rhodes

Scholar, has taught at the University of Wisconsin and directed an NEH summer seminar on "Major Metaphors of Medieval Literature." He has published extensively on Chaucer, medieval French and Latin literature, medieval theology and religious history, scriptural exegesis, and the relationships between literature and the visual arts. His books include *The Roman de la Rose: A Study in Allegory and Iconography*, *An Introduction to the Franciscan Literature of the Middle Ages*, and *From Bonaventure to Bellini: An Essay in Franciscan Exegesis*. A new study of Jean de Meun, *Reason and the Lover*, is in press.

Dixie Goswami, B.A., Presbyterian; M.A., Clemson. Visiting Associate Professor of English, University of Massachusetts at Boston. Mrs. Goswami, a former NEH Fellow in Linguistics at Leeds University and a Mina Shaughnessy Scholar, has published articles on teaching writing and on research. She is now at work on a study of writing done in business and government (coedited with Lee Odell). Mrs. Goswami is Coordinator of the Program in Writing at the Bread Loaf School of English.

David Hadas, B.A., Ph.D., Columbia. Associate Professor of English, Washington University. Mr. Hadas has also taught at the University of Rochester, the University of Warwick, and Middlebury College. He has reviewed for *Renaissance Quarterly* and has completed a book, entitled *The Nature of Religion*, and is working on one about the Bible as literature.

Pamela White Hadas, B.A., M.A., Ph.D., Washington University. Associate Professor of English, Washington University. Ms. Hadas has also taught at Middlebury and at the Bread Loaf Writers' Conference. She has published one book of criticism, *Marianne Moore: Poet of Affection*, and three books of poetry, *Designing Women*, *In Light of Genesis* and *Beside Herself: From Pocahontas to Patty Hearst*. In 1980 she received the Witter Bynner Award in Poetry from the American Academy and Institute of Arts and Letters and in 1982 she received the Oscar Blumenthal Award from *Poetry* magazine. She has been the Robert Frost Fellow at the Bread Loaf Writers' Conference.

Shirley Brice Heath, B.A., Lynchburg; M.A., Ball State; Ph.D., Columbia. Associate Professor of Linguistics and Anthropology, School of Education, Stanford. She is the author of books and articles on the social history of language in Mexico, Peru, and the United States which include: *Telling Tongues: Language Policy in Mexico, Colony to Nation*; *Teacher Talk: Language in the Classroom*; *Language in the USA* (coedited with Charles A. Ferguson); *Ways with Words: Language, Life and Work in Communities and Classrooms*. She has taught in primary and secondary schools in bilingual and bidialectal communities and during the past ten years has often collaborated with classroom teachers as co-researchers. A recipient of an NEH fellowship and two Ford Foundation grants, she has lectured in Europe, Asia, Australia, and Latin America. She is a member of the board of the National Center for Bilingualism Research and is currently at work on a social history of language in the United States. Ms. Heath is the Middlebury College Starr Professor of Linguistics for the summer of 1984.

Alvin B. Kernan, A.B., Williams; A.B. and M.A., Oxford; Ph.D., Yale. A. W. Mellon Professor of Humanities, Princeton. Mr. Kernan has taught at Yale and Princeton, where he also served as Dean of the Graduate School. He has published numerous articles on Renaissance drama and on satire and is the author of *The Cankered Muse*, *The Plot of Satire*, *The Revels History of the Drama in English, 1576-1613*, V.III, *The Imaginary Library*, and *The Playwright as Magician: Shakespeare's Image of the Poet in the English Public Theatre*. He has edited Jonson's *Volpone* and *The Alchemist*, Shakespeare's *I Henry IV*, *Julius Caesar* and *Othello*, *Modern Shakespearean Criticism*, as well as several texts on the modern theatre. He holds the Frank and Eleanor Griffiths Chair of Literature at Bread Loaf this summer.

A. Walton Litz, A.B., Princeton; D.Phil., Oxford. Professor of English and former Chairman of the Department, Princeton. A recipient of the E. Harris Harbison Award for Distinguished Teaching in 1973, Mr. Litz has published *The Art of James Joyce*, *Jane Austen: A Study of Her Artistic Development*, *Introspective Voyager: The Poetic Development of Wallace Stevens*, and *Eliot in His Time*. He has edited *Modern American Fiction: Essays in Criticism*, *Major American Short Stories*, and the Scribner Quarto of *Modern Literature*. He has written articles on, or prepared editions of, Austen, Hardy, Joyce, Williams, and Eliot. He is now at work on a study of modernist writers, and has edited Pound's early letters for publication in 1984. He was Director of the Bread Loaf School of English at Lincoln College, Oxford for the summers of 1979, 1981, and 1983.

Ken Macrorie, A.B., Oberlin; M.A., University of North Carolina; Ph.D., Columbia. Professor Emeritus of English, Western Michigan University. Mr. Macrorie has published *Writing to be Read*, *Uptaught*, *Telling Writing*, *A Vulnerable Teacher*, *Searching Writing*, a regular column in the magazine *Media & Methods*, and has served as editor of *College Composition and Communication*. He has taught at San Francisco State College and Michigan State University.

James H. Maddox, Jr., B.A., Princeton; M.A., Ph.D., Yale. Professor of English, The George Washington University. Mr. Maddox is the author of *Joyce's Ulysses and the Assault upon Character* and articles and reviews on Joyce, Defoe, Samuel Richardson, and various aspects of English fiction. He is now at work on a study of the early English novel.

Lucy B. Maddox, B.A., Furman; M.A., Duke; Ph.D., University of Virginia. Assistant Professor of English, Georgetown. She has also taught at Clemson and Virginia Polytechnic Institute and State University. Ms. Maddox is the author of *Nabokov's Novels in English*.

Paul Mariani, B.A., Manhattan College; M.A., Colgate; Ph.D., The Graduate Center of the City University of New York. Professor of English at the University of Massachusetts/Amherst. Author of *A Commentary on the Complete Poems of Gerard Manley Hopkins*, *William Carlos Williams: The Poet and His Critics*, and *William Carlos*

Williams: A New World Naked, he has also published two volumes of poetry: *Timing Devices* and *Crossing Cocytus*. Essays and reviews have appeared in *Parnassus*, *Iowa Review*, *Massachusetts Review*, *Boundary Two*, *Tendrill*, *Hudson Review*, *American Book Review*, *Agni Review*, *Prairie Schooner*, *The Nation*. A book of essays, *A Usable Past*, will be published in 1984 and another book of poems, *Prime Mover*, in early 1985. Currently at work on a critical biography of John Berryman and his circle, he was the recipient of two NEH Fellowships, an NEA Fellowship, and the Robert Frost Fellowship from the Bread Loaf Writers' Conference. He was the 1983 Robert Frost Professor of Literature at the School of English.

Nancy Martin, B.A., M.A., University of London. Former Reader in Education and Head of the English Department at the University of London Institute of Education. A member of the Schools Council Writing Research Unit (1966-72) and Director of its Development Project, *Writing Across the Curriculum* (1971-76), she has been visiting professor at Rutgers University, the Universities of Western Australia and Alberta and New York University. Publications include (co-authored with colleagues) *Writing and Learning Across the Curriculum*, *The Development of Writing Abilities, 11 to 18 years*, and *Understanding Children Talking*.

James Moffett, A.B., A.M., Harvard. Author and consultant in education, formerly instructor at Phillips Exeter Academy, Research Associate at the Harvard Graduate School of Education, and Visiting Lecturer at the University of California at Berkeley. Besides numerous professional articles on the teaching of language arts, Mr. Moffett has written *Teaching and Universe of Discourse*, co-authored *Student-Centered Language Arts and Reading, K-12*, co-edited *Points of View: An Anthology of Short Stories*, directed *Interaction*, a K-12 program for reading and language arts, and more recently published *Coming on Center: English Education in Evolution* and *Active Voice: A Writing Program Across the Curriculum*. Scheduled for publication soon are four anthologies of student writing — a series called *Grassroots*, covering elementary through college — and an anthology of professional writing for use in composition, *The Writer's Non-Fiction Reader*. He has recently completed a cross-disciplinary work for the general public that applies esoteric doctrine to contemporary issues, *Soul School: Censorship, Conflict, and the Evolution of Consciousness*.

Alan Mokler, B.A., M.A., Stanford; M.F.A., Yale. Mr. Mokler is Director of the Program in Theatre and Dance at Princeton. He was Artistic Director of the Provincetown Playhouse in New York City, and was Director of the Acting Ensemble at Princeton for two years. He has directed at every level, including academic, community and professional theatre. He is also a writer, and his plays have been performed at Stanford, Yale, Princeton, New York and elsewhere.

Robert Pack, B.A., Dartmouth; M.A., Columbia. Julian W. Abernethy Professor of American Literature, Middlebury. Mr. Pack, Director of the Bread Loaf Writers' Conference, has won several national honors for his poetry and scholarship, including a Fulbright Fellowship and a National Council of the Arts Award. His pub-

lished books of poetry are: *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Selected Poems*, *Home from the Cemetery*, *Nothing But Light*, *Keeping Watch*, *Waking To My Name: New and Selected Poems*, *Faces in a Single Tree: A Cycle of Monologues*. He is also working on a sequence of poems, *Clayfeld Rejoices*, *Clayfeld Laments*, and a collection of essays: *Affirming Limits*. In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and is editor of *Selected Letters of John Keats* and co-editor of *New Poets of England and America*, and *Classic, Modern and Contemporary: A Collection of Short Stories*. He was the 1974 Robert Frost Professor of Literature at Bread Loaf.

Ira Sadoff, B.S., Cornell, M.F.A., University of Oregon. Director of Creative Writing program, Colby. Mr. Sadoff is the author of *Uncoupling*, a novel, and has published more than twenty stories in literary magazines. His fiction has been anthologized in *Prize Short Stories*, 1976: *The O. Henry Awards*, and he has received four honorable mentions in Martha Foley's *Best Short Stories* collections. A recipient of a NEA Fellowship, he has published three collections of poetry: *A Northern Calendar*, *Palm Reading in Winter*, and *Settling Down*. In 1968 he founded the literary magazine, *The Seneca Review*, and later served as poetry editor of *The Antioch Review*. He has taught at Antioch College, Hampshire College, and in the graduate writing program at the University of Virginia.

Robert Weisbuch, A.B., Wesleyan; M. Phil., Ph. D., Yale. Associate Professor and Associate Chairman of The Department of English Language and Literature, The University of Michigan. Mr. Weisbuch is the author of *Emily Dickinson's Poetry*. He has just completed the Whitman-Dickinson chapter for the 1983 edition of *American Literary Scholarship* and is finishing a book-length study, *Atlantic Double-Cross: The Anglo-American Literary Quarrel*, for which he has received several fellowships and grants. He received a fellowship from the American Council of Learned Societies to pursue his present study, which concerns Anglo-American literary quarrels in the mid-nineteenth century.

Theatre Staff

Walter C. Boswell, B.F.A., Kent State University; M.F.A., Penn State University. Associate in Theatre and Technical Director of the Bread Loaf Theatre. Mr. Boswell is currently Technical Director and Designer at Lorain County Community College, Ohio. At Penn State University, he designed *The Shadow Box* for the premier season of the Penn State University Resident Theatre Company and their 1981 production of *The Cherry Orchard*.

Mary Harkins, A.B., St. Mary-of-the-Woods; M.A., Tufts. Associate in Theatre and Costume Designer of the Bread Loaf Theatre. Ms. Harkins is an Associate Professor in the Theatre Arts Division of Emerson College and has held academic appointments at Cornell, Moorhead State College and Tufts. She has worked with professional opera and theatre companies in Boston and New York including The Opera Company of Boston, Equity Library Theatre and the Boston Shakespeare Company.

Visiting Consultants

Peter Elbow, B.A., Williams; M.A., Exeter College, Oxford; Ph.D., Brandeis. He is Writing Program Director and a member of the English Department of SUNY, Stony Brook. He wrote *Oppositions in Chaucer*, *Writing Without Teachers*, and *Writing with Power* as well as numerous articles about literature, writing, and teaching. He was a Moody Fellow at Oxford, an honorary Woodrow Wilson Fellow, a Danforth Fellow, and a Kent Postdoctoral Fellow at the Wesleyan University Center for Humanities. In 1966 his essay on "Troilus and Criseyde" was awarded first prize in an English Institute competition.

Donald H. Graves, B.A., Bates; M.Ed., State College, Bridgewater; Ed.D., SUNY, Buffalo, Professor of Education, University of New Hampshire. Mr. Graves is a frequent writer for *Language Arts* and has just published *Writing: Teachers and Children at Work*.

Peter Medway, B.A., M.A., Oxford. Currently engaged in doctoral research at University of Leeds. Mr. Medway has been a teacher of English and Humanities in state secondary schools in London, Yorkshire and Devon. He was also for two years a member of the Schools Council/University of London Writing across the Curriculum Project, and has been Nuffield Teacher Fellow at the University of Sussex. He has lectured widely in Britain and Canada on language in education and the teaching of English, is the author of *Finding a Language: Autonomy and Learning in School*, and co-author of *Understanding Children Talking* (Nancy Martin *et al*) and *The Climate of Learning* (with Mike Torbe).

Camillus Lee Odell, B.A., Maryville College; M.A.T., University of North Carolina; Ph.D., University of Michigan. Professor of English, Rensselaer Polytechnic Institute. Mr. Odell has taught courses in composition, in the teaching of writing, and in research on composition. He has published a number of articles on teaching and on research and has co-edited *Evaluating Writing: Describing, Measuring, Judging and Research on Composing: Points of Departure*. At present, he is working on a three-year study, funded by the National Institute of Education, of the nature and functions of writing done in business and government.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; College Professor of Humanities, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. He is the author of articles on Jonson's poetry, Marlowe's *Hero and Leander*, Frost and Edward Thomas. Editor of *Modern Drama for Analysis and Twentieth Century Interpretations of "Richard II,"* he has written "Lear's Comic Vision" for *Teaching Shakespeare* (Princeton Univ. Press).





Courses

Group I

The Program in Writing

3. **Teacher as Learner/Teacher as Researcher**/Mrs. Goswami/9:30

For students who wish to begin inquiries in their own schools or communities. Students will draw on their own experience as they describe their histories and processes as writers and learners and reflect upon implications for teaching. Emphasis will be on research as a process of discovery and as a part of the day-to-day work of teachers.

156. **Studying Writing**/Mrs. Goswami/hours to be arranged

For students who have begun inquiries in their own schools or communities and who wish to analyze, interpret, and write up their findings. We will explore the role of the teacher as researcher in a number of settings. Key issues include finding effective methods for classroom research, forming research communities, collaborating with outsiders and with students, and using research to inform practice. Open to students only after one summer at Bread Loaf.

189. **Oral and Literate Traditions**/Ms. Heath/8:30

Interdisciplinary examination of the relationships among reading, writing, and speaking across contexts and cultures. Attention will be given to historical, psychological, sociological, and cultural aspects of becoming "literate." Special topics will include oral socio-drama, story-telling, and oral history, along with written stories, reports, letters, and academic essayist prose. Students should bring to the course tape recordings and various types of written treatments of the same subject matter by children, adolescents, or adults.

Texts: W. Ong, *Orality and Literacy: The Technologizing of the Word*; S. Mailloux, *Interpretive Conventions: The Reader in the Study of American Fiction*; W. R. Winterowd, *The Contemporary Writer*; S. Heath, *Ways with Words: Language, Life and Work in Communities and Classrooms*; D. Tannen, *Spoken and Written Language*.

2. **Writing Prose Non-Fiction** (first 3 weeks)/Mr. Macrorie/M W 2:00-4:30

A workshop for teachers, centering on developing lively, succinct prose through writing and responding to the work of peers. A strong emphasis will be put on reading writing aloud, based on recent findings about the relationship of written language to "speech." The best of the writing — personal narrative, interviews with persons on the Mountain, accounts of teaching, etc. — will appear in the weekly magazine YEAST. There will be some talk about this workshop as a model for teaching persons of all ages.

Text: Ken Macrorie, *Writing to Be Read* (Hayden-Boynton/Cook).

190. **Writing Responses to Literature**

(first 3 weeks)/Mr. Macrorie/T Th 2:00-4:30

A workshop eliciting readers' written responses to literature, not critiques. Emphasis

on developing voice in one's writing and recognizing it in the writing of others — through reading works aloud. Rigorous attention to weeding out clichés, redundancies, and stock responses.

Texts: Introduction to the Short Story, 2nd ed., ed. Boynton & Mack; Grossman, *Getting from Here to There*.

191. Writing from Meditation (first 3 weeks)/Mr. Moffett/M W 2:00-4:30

This course explores natural ways of focusing the mind that may be used to turn up and work up material for all kinds of writing. Partners help each other revise in small groups, and the class shares results within itself and perhaps beyond. Some discussion will center on the course's own methods as a teaching model.

192. Writing from Reading (first 3 weeks)/Mr. Moffett/T Th 2:00-4:30

Members of the course annotate various texts with their personal responses and, with the aid of partners in small groups, parlay some of these notes into compositions of all sorts. Short texts ranging over diverse types of reading matter will be handed out for annotation. The point is not to analyze and assess the texts, in this case, but to discover through reading some points of departure for one's own writing and to respond to texts as a creator of texts, as an active thinker in one's own right.

172. Writing to Learn: a Study of Relevant Research

(final 3 weeks)/Mr. Britton/M Th 2:00-3:30; W 2:00-3:00

Selected texts will be studied under three headings: (1) the writing process; (2) kinds of learning and kinds of written discourse; (3) developmental stages in writing ability. The course will be conducted as a reading seminar in which students give brief reports to introduce relevant ideas from works they have undertaken to read. The written requirement will take the form of a personal journal.

Texts: Research on Composing: Points of Departure, Cooper & Odell, eds., (NCTE, 1978); *Prospect & Retrospect: Selected Essays of James Britton*, Gordon Pradl, ed. (Boynton/Cook, 1982); *Learning to Write*, Gunther Kress, (Routledge & Kegan Paul, 1982).

173. The Narrative Mode in Theory and Practice

(final 3 weeks)/Mr. Britton/T F 2:00-3:30; W 3:15-4:15

A theoretical study of the educational value of story writing combined with an opportunity to practice it. The pedagogical focus will be autobiographical and fictional writing by students aged five to seventeen. The course will be run in part as a workshop and in part as a reading seminar in which students give brief reports to introduce relevant ideas from works they have undertaken to read.

Text: The Cool Web, Meek, Warlow & Barton, eds. (The Bodley Head, 1977.)

161. Writing to Learn and Its Foundation in Talk

(final 3 weeks)/Miss Martin/M Th 2:00-3:30; W 2:00-3:00

A workshop-cum-seminar involving both a study of samples of spoken and written language in the context of school learning, and also of students' own writing and discussion. The focus will be on the place of language in re-structuring ideas and the variations that different situations demand. Students will be asked to keep

a journal which expresses a dialogue between themselves and the texts they read. The School will provide a tape recorder for students unable to bring one, but they should bring *one* sample of spoken language on tape *and* a transcript of it.

Texts: *Understanding Children Talking*, Martin, Williams, Wilding, Hemmings and Medway (Boynton/Cook); *Writing Across the Curriculum Pamphlets*, (from the Schools Council Project), ed. N. Martin; *Finding a Language: Autonomy and Learning in School*, P. Medway (Boynton/Cook); *Prospect and Retrospect*, James Britton (Boynton/Cook).

174. Forms of Writing Approached Through Journals

(final 3 weeks)/Miss Martin/T F 2:00-3:30; W 3:15-4:15

Expressive writing in journals as a quarry for developing transactional and poetic forms of discourse. A workshop-cum-seminar involving varied writing by students and also a study of theoretical aspects of the process of writing. Students should bring with them a *few* samples of writing by their students (including journal items) which they would like to discuss with others.

Texts: *Writing and the Writer*, Frank Smith (Holt, Rinehart and Winston); *Writers Writing*, Brannon, Knight and Turk (Boynton/Cook); *Mostly about Writing*, Nancy Martin (Boynton/Cook).

5. Poetry Writing/Ms. Hadas/T F 2:00-4:30

A workshop designed for those interested in writing, careful reading, and revision of poems. Emphasis will be on student work. Assignments (sonnets, sestina, dramatic monologue, etc.) will be given in order to suggest and explore various approaches to the composition of poetry. The student will be asked to put together a small collection of her or his poetry at the end of the session and to participate in a class reading open to the community. There will be individual conferences with the instructor, as desired by the student.

Text: *The Norton Anthology of Modern Poetry*, ed. Richard Ellmann (Norton paperback).

6. Fiction Writing/Mr. Sadoff/M Th 2:00-4:30

A workshop designed to explore the art of fiction writing and to develop a student's critical vocabulary as a writer, reader, and critic of the genre. The course will attempt to suggest how language, structure, and vision contribute to persuasive, moving fiction. Student and professional short stories will be discussed in class and conference.

Texts: Burroway, *Writing Fiction* and Angus, *Contemporary American Short Stories*.

18. Writing for the Theater/Mr. Mokler and Staff/ M Th 2:00-4:30; T W 2:00-5:00

A course designed to introduce students to the demands and possibilities of writing for the theater. Special attention will be given to the process of finding imaginative resources from which to draw material, and exploring dramatic situations in terms of actions and events. No attempt will be made to shape material into finished products — one act or full length plays — but rather emphasis will be placed on discovering and exploring material. Students will read their work aloud in class, and at



The First Faculty Wedding — Carol Elliott and Alan Mokler

least twice during the summer they will work with a professional director on one of their scenes for presentation before the class. Students will be invited to submit, during the subsequent year, finished dramatic pieces to be considered for workshop production in the summer of 1985.

125. Independent Projects in Writing/Staff/Hours to be arranged

Independent Projects in Writing are open by permission to students after having taken the appropriate prerequisite courses (5, 6, or 156) at Bread Loaf. They may be projects in writing research, in advanced poetry or fiction writing.

Group II

19. Chaucer/Mr. Fleming/8:30

A study of the major poetry of Geoffrey Chaucer. Special attention will be given to questions of aesthetic principle, narrative and dramatic technique, uses of literary conventions, irony, comic range, and moral vision.

Texts: *Complete Poetry and Prose of Geoffrey Chaucer*, ed. John Fisher (Holt, Rinehart, and Winston); Boethius, *The Consolation of Philosophy* (Bobbs-Merrill).

28. Shakespeare's Comedy/Mr. Danson/11:30

A study of Shakespeare's comedy, with some attention to its neighboring forms, history, satire, and romance. We will read *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Merchant of Venice*, *Henry V*, *As You Like It*, *Twelfth Night*, *Measure for Measure*, *The Winter's Tale*, *The Tempest*.

Text: *The Complete Signet Shakespeare*, ed. Barnet (Harcourt Brace Jovanovitch).

61. Shakespeare's Tragedies/Mr. Kernan/11:30

Lectures and discussions of Shakespeare's major tragedies from *Titus Andronicus* to *Antony and Cleopatra*, with special emphasis on *Hamlet* and *King Lear*. The emphasis will be on the plays, but there will also be discussions of the nature of the tragic sense of life and Shakespeare's particular version of it.

Texts: Any good collected modern edition of Shakespeare, such as Signet, Pelican or Riverside.

105. English Stage Comedy/Mr. Danson/9:30

Comedies from the central English tradition, with special attention to the interplay of romantic and satiric paradigms, and to the different values assigned to the comic archetypes by different eras and authors. For background we begin with Plautus, then read plays from the Renaissance (Shakespeare, Jonson, Dekker, Middleton), the Restoration and 18th Century (Wycherley, Congreve, Sheridan), the Victorians and beyond (Gilbert and Sullivan, Wilde, Shaw, Joe Orton). Some consideration will be given to theories of comedy and laughter, *via* essays (some required, some suggested) by Donatus, Dryden, Lamb, Bergson, Beerbohm, Freud, Frye, and others.

Texts (suggested): Shakespeare, *The Comedy of Errors* and *Twelfth Night* (any good modern text); Jonson, *Volpone*, ed. Kernan (Yale); Dekker, *The Shoemaker's Holiday*, ed. Palmer (Norton); Middleton, *A Chaste Maid in Cheapside*, ed. Brissenden (Norton); *Restoration and Eighteenth-Century Comedy*, ed. McMillin (Norton); *The Portable Oscar Wilde*, ed. Weintraub (Penguin); *The Complete Plays of Gilbert and Sullivan* (Norton); Shaw, *Man and Superman* (Penguin); Orton, *The Complete Plays* (Grove); Plautus, *Menaechmus and Two Other Plays*, ed. Casson (Norton).

32. Milton/Mr. Hadas/8:30

We will look at the early poetry and important works in prose, but the greater amount of our time will go to *Paradise Lost*, *Paradise Regained* and *Samson Agonistes*.

We will discuss the relationship Milton had with the various traditions in which he worked; his views of God, the state and human relationships; and the art that makes Milton wonderful to read.

Text: John Milton, *Complete Poems and Major Prose*, ed. Merritt Hughes (Odyssey).

Group III

193. Landscapes: Literal and Subjective/Mr. Pack/M W 2:00-4:30

In this course we will study the poetry of Wordsworth and Wordsworth's influence on Hardy, Hopkins and Thomas. We will focus on each poet's apperception of the landscape as an "interior made exterior and . . . the same exterior made interior" (Stevens' phrase). The psychology of how memory and the projective imagination affects what we see will be our central concern.

Texts: William Wordsworth, *Selected Poems and Prefaces* (Houghton Mifflin); Thomas Hardy, *Selected Poems* (Macmillan); Gerard Manley Hopkins, *Poems* (Oxford); Dylan Thomas, *The Collected Poems* (New Directions).

101. Yeats and Joyce/Mr. Litz/10:30

An intensive study of the two writers, with special emphasis on the Irish background.

Texts: Joyce, *Dubliners*, ed. Scholes and Litz (Viking Critical Library); *A Portrait of the Artist*, ed. Anderson (Viking Critical Library); *Ulysses* (Vintage). Yeats, *Collected Poems* (Macmillan) and *Autobiography* (Collier).

63. T. S. Eliot and Ezra Pound/Mr. Litz/8:30

A close reading of their early works through *Hugh Selwyn Mauberley* and *The Waste Land*, followed by intensive study of *Four Quartets* and selected *Cantos*. Special emphasis will be placed on the relationship between the two poets, and on their joint contributions to modernist literature.

Texts: Eliot, *Complete Poems and Plays* (Harcourt); Pound, *Personae* and *Selected Cantos* (New Directions).

21. Modern British Novel/Ms. Maddox/9:30

A close reading of six novels that illustrate, especially through their experimentation with narrative form, those assumptions and preoccupations that have come to be considered characteristically modern.

Texts: James, *The Portrait of a Lady* (Riverside); Lawrence, *The Rainbow* (Penguin); Woolf, *To the Lighthouse* (Harcourt Brace); Ford, *The Good Soldier* (Vintage); Durrell, *Justine* (Washington Square Press); Pym, *The Sweet Dove Died* (Harper and Row).

194. Modern Satire/Mr. Kernan/9:30

Lectures and discussions of six major authors, English and American, of modern satire, who among them define the primary objects of satire and the methods of satiric attack in the twentieth century. There will be some reading and discussion



Hayhenge at Bread Loaf

of critical theory, but the weight of the course will be on one or two satires of each of the following authors: Waugh, West, Orwell, Heller, Nabokov and Stoppard.

Texts: Because of the number of individual works involved, an effort should be made to bring your own copies of: Evelyn Waugh, *Decline & Fall* and *Handful of Dust*; Nathanael West, *The Day of the Locust* and *Miss Lonelyhearts*; George Orwell, 1984, *Animal Farm* and *Selected Essays*; Joseph Heller, *Catch-22* and *Something Happened*; Vladimir Nabokov, *Pale Fire*; Tom Stoppard, *Travesties* and *Jumpers*.

87. Interpreting and Teaching Fiction/Mr. Maddox and Ms. Maddox/11:30

This course will examine some of the problems of interpreting and teaching works of fiction. While the course can be regarded as an introduction to the graduate study of literature, it is also designed to bring teachers, at any stage in their educations, to a greater self-consciousness about the teaching of literature. This will not be a "methods" course; the instructors hope that the course will provide an opportunity for teachers at various levels and with various degrees of experience to discuss means of reading, teaching, and writing about fiction.

Texts: Austen, *Pride and Prejudice* (Riverside), Dickens, *Great Expectations* (Penguin), Fitzgerald, *The Great Gatsby* (Scribner), Kafka, *Selected Stories* (Modern Library), Joyce, *Dubliners* (Viking Critical edition), Faulkner, *Collected Stories* (Vintage), Mann, *Death in Venice and Other Stories* (Vintage).

Group IV

83. American Romanticism/Mr. Weisbuch/8:30

The course will consider Emerson, Poe, Hawthorne, Melville, Whitman, and Dickinson from a variety of vantages. But it will focus on the contributions and responses of these writers to two issues which are everywhere connected: the conscious creation of a national literature and the desire to make literal, lived history, the visionary ideas of British and European romanticism. Along with the literature, the course will present many of the major theories concerning the American qualities of American literature. But theory will be made subservient to the unique character of each work, and it is that insistent individuality that we most will seek.

Texts: Emerson, *Selections*, ed. Whicher (Riverside); Poe, *Complete Tales and Poems* (Random); Hawthorne, *Selected Stories*, ed. Kazin (Fawcett), and *The Blithedale Romance* (Dell); Melville, *Selected Tales and Poems*, ed. Chase (Rinehart), and *Moby Dick*, ed. Feidelson (Bobbs-Merrill); Whitman, *1855 Leaves of Grass* (Penguin) and *Complete Poetry and Selected Prose*, ed. Miller (Riverside); Dickinson, *Final Harvest*, ed. Johnson (Little, Brown).

167. The American Language through American Literature/Ms. Heath/10:30

A study of the historical links between "an American literature" and "the American language." Attention will be given to: 1) perceptions of American English in the writings of American authors and 2) analysis of the structures and uses of language by selected writers since 1825. Special topics will include the role of varieties of dialects and types of discourse in American literature and the evolving definitions of the American literate tradition. Library readings will include short selected pieces from R. W. Emerson, J. F. Cooper, J. R. Lowell, J. C. Harris, W. Whitman, W. D. Howells, Ring Lardner, Sherwood Anderson, and Stephen Crane.

Texts: E. Traugott and M. Pratt, *Linguistics for Students of Literature* (Harcourt Brace Jovanovich); S. Sulieman and I. Crosman, *The Reader in the Text: Essays on Audience and Interpretation*; Mark Twain, *Adventures of Huckleberry Finn*; Gertrude Stein, *Tender Buttons*, *Three Lives*, and *The Making of Americans*; Herman Melville, *Moby Dick*; Henry James, *The Wings of the Dove*; Ernest Hemingway, *The Sun Also Rises*; Stephen Crane, *Maggie*; William Carlos Williams, *Imaginations*.

184. American Nature Writing/Mr. Elder/T Th 2:00-4:30

An exploration of American writers who have achieved a vivid and informed response to the earth.

Texts: Bartram, *Travels* (Dover); Emerson, *Essays* (Riverside); Thoreau, *Walden* (Riverside); Muir, *The Mountains of California* (Ten Speed); King, *Mountaineering in the Sierra Nevada* (Nebraska); Powell, *Exploration of the Colorado River* (Dover); Austin, *The Land of Little Rain* (New Mexico); Abbey, *Desert Solitaire* (Touchstone); Leopold, *A Sand County Almanac* (Oxford); Eiseley, *The Immense Journey* (Vintage); Dillard, *Pilgrim at Tinker Creek* (Bantam).

94. American Fiction from Twain to Mailer/Mr. Weisbuch/10:30

Why are American writers tempted to create characters who are not quite people, settings which are not at all the streets and rooms we know, actions which are extremely physical and yet not so much enacted as meditated upon, broken plots which are not exactly stories, endings which are not conclusive, and social inquiries which are less political than metaphysical? The course will look for tentative answers by pairing post-romantic novelists ahistorically: James and Faulkner for the epistemological emphases of American fiction; Twain and Fitzgerald for the versatile idea of the frontier; Chopin and James for the fate of Eros in the New World; Bellow and Mailer for current sightings of the national dream. The course will be less systematic than may appear and will balance all of this nationalistic interest with a strong skepticism toward any exclusively national theory of fiction.

Texts: Twain, *Adventures of Huckleberry Finn* (Riverside); James, *Turn of the Screw/Daisy Miller* (Dell) and *Portrait of a Lady* (Riverside); Chopin, *The Awakening* (Bard); Fitzgerald, *Stories* (Scribners); Hemingway, *The Sun Also Rises* (Scribners); Faulkner, *The Sound and the Fury* (Vintage); Bellow, *Henderson the Rain King* (Compass); Barth, *End of the Road* (Bantam); Mailer, *An American Dream* (Dell).

195. Frost and Stevens/Mr. Mariani/8:30

A comprehensive study of the poetry of Robert Frost (1874–1963) and Wallace Stevens (1879–1955), including close analyses of the lyrical, rhetorical, narrative, meditative and mythological strategies each used to create his version of the real. Here are two major American poets of our century, two fathers, two adopted New Englanders (Lowell, Derry, Ripton, and Cambridge in the one instance, Hartford in the other) who together helped shape the modern imagination.

Texts: *The Poetry of Robert Frost*, ed. Lathem (Holt, Rinehart & Winston); *The Palm at the End of the Mind*, ed. Holly Stevens (Vintage: Random House); Stevens, *Necessary Angel* and *Opus Posthumous*.

196. Contemporary American Poetry, 1970–Present/Mr. Mariani/10:30

An attempt to come to a better understanding of the vortex of disparate energies American poetry has produced in the past decade and a half by examining the work of eight extraordinary presences of our time and place, writing in a variety of forms ranging from the short lyric to the sprawling comic epic.

Texts: John Berryman, *Love & Fame* (Noonday/Farrar, Straus); John Ashbery, *Self-Portrait in a Convex Mirror* (Penguin); Elizabeth Bishop, *Geography III* (Farrar, Straus); Robert Lowell, *Day By Day* (Farrar, Straus); Adrienne Rich, *The Dream of a Common Language* (Norton); Robert Creeley, *Later* (New Directions); James Wright, *This Journey* (Vintage); and James Merrill, *The Changing Light at Sandover* (Atheneum).

Group V

71. Themes in Medieval Literature/Mr. Hadas/10:30

We will read books that give some sense of the range and diversity of medieval literature. In class we will discuss the social, political, psychological, religious and

particularly the artistic concerns of the writers. We will talk about love, heroism, God and art.

Texts: *Song of Roland*, trans. Harrison (Mentor); *Egil's Saga*, trans. Palsson and Edwards (Penguin); *Little Flowers of St. Francis*, trans. Brown (Image); Wolfram von Eschenbach, *Parzival*, trans. Mustard and Passage (Vintage); Gottfried von Strassburg, *Tristan*, trans. Hatto (Penguin); *Petrarch's Lyric Poems*, trans. Durling (Harvard); Boccaccio, *The Decameron*, trans. McWilliams (Penguin).

37. The European Novel, 1850–1900/Mr. Maddox/9:30

A reading of five masterpieces of English and Continental fiction written between 1850 and 1900. The course will pay attention to the controlling ideas of European realism and will on occasion examine the question of "authority" — the question of how meaning is determined in these works.

Texts: George Eliot, *Middlemarch* (Riverside), Flaubert, *Madame Bovary* (Norton Critical edition), Tolstoy, *Anna Karenina* (Norton Critical edition), Dostoevsky, *Crime and Punishment* (Norton Critical edition), Conrad, *Lord Jim* (Riverside).

93. Modern Drama/Mr. Cadden/9:30

A consideration of some of the major plays of the late nineteenth and early twentieth century, with particular emphasis on Ibsen, Strindberg, Chekhov, Shaw and Pirandello. Special attention will be given to the playwright's use of dramatic form as an expression of his world view. The plays will be treated first and foremost as scripts written for the theatre — its actors, directors, designers and, most importantly, its audiences.

Texts: Ibsen, *Peer Gynt* (Minnesota, trans. Fjelde); Ibsen, *Four Major Plays*, vols. I and II (Signet, trans. Fjelde); Strindberg, *Five Plays* (California, trans. Carlson); Chekhov, *Five Major Plays* (Bantam, trans. Hingley); Wedekind, *Spring Awakening* (Riverrun, trans. Osborn); Jarry, *The Ubu Plays* (Grove, trans. Connolly); Shaw, *Plays Unpleasant, Major Barbara, Heartbreak House* (all Penguin); Pirandello, *Naked Masks* (Dutton, ed. Bentley).

154. Contemporary Drama/Mr. Cadden/11:30

Beckett, Handke, Fugard, Shepard, Mamet, Churchill: a study of six of the most important authors now writing for the stage. Emphasis will be placed on the playwright's use of dramatic form to express his or her radical vision of the self and the world.

Texts: Beckett, *Waiting for Godot, Endgame, Happy Days, Ends and Odds, Rockabye* (all Grove); Handke, *Kaspar, The Ride Across Lake Constance* (both Farrar, Straus and Giroux); Fugard, *Boesman and Lena, Sizwe Bansi and The Island, Master Harold and the boys* (all Oxford); Shepard, *Seven Plays* (Bantam); Mamet, *Sexual Perversity in Chicago, American Buffalo, Edmond* (Grove); Churchill, *Cloud 9* (Pluto Press) and *Top Girls* (Methuen).



Bread Loaf School of English Faculty, 1983

Left to Right, Row 1 (front): Alan Mokler, Carol Elliott, Ken Macrorie, Robert Pack, Shirley Brice Heath, Carol Christ, Barry Press.

Row 2: Lucy Maddox, James Maddox, Pamela Hadas, Dixie Goswami, Uli Knoepfelmacher, Michael Cadden, Stephen Donadio.

Row 3: Paul Mariani, David Hadas, John Fleming, Peter Elbow, Bryan Wolf, Robert Houston, David Young, Paul Cubeta, Director.

Row 4: Lee Odell

Group VI

129. Introduction to Acting/Ms. Elliott/M W F 2:00-4:00

This workshop course is designed for those with little or no acting training, or acting experience. Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the tools necessary to act honestly.

*Texts: Eugen Herrigel, *Zen in the Art of Archery* (Vintage); Chekhov, *The Seagull*, trans. Jean-Claude Van Itallie.*

125. Independent Projects in Theatre/Staff/Hours to be arranged

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production at Bread Loaf this summer.

General Information

Other Features The lecture program at Bread Loaf introduces students to distinguished scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, critics, such as C.L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Malcolm Cowley, Richard Eberhart, Richard Ellmann, Francis Fergusson, Northrop Frye, Hamlin Garland, Ellen Glasgow, Irving Howe, Shirley Jackson, Sinclair Lewis, Edwin Markham, Mary McCarthy, Archibald MacLeish, Paul Elmer More, Hillis Miller, Howard Nemerov, Marjorie Nicolson, Dorothy Parker, Carl Sandburg, Allen Tate, Helen Vendler, Richard Wilbur and William Carlos Williams.

A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are a popular Bread Loaf tradition, as are the square dances in the Bread Loaf Barn.

Several times each week students have the opportunity to see classic or modern films at Bread Loaf. They are invited to join the Bread Loaf Madrigalists, who give several informal concerts each summer. Students also give frequent informal readings from these writings.

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to the English School students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail — "a foot path in the wilderness" — which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball and soccer playing field, tennis and volley ball courts are available. Jogging and hiking trails are everywhere. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond.

Independent Winter Reading Program With the approval of the Director and an appropriate member of the Bread Loaf Faculty, a qualified student may prepare himself in an area of English, American, or continental literature by a program in independent reading during the academic year. The student must have taken a course at Bread Loaf in the area of his proposed program and have demonstrated his competence by securing a grade of A- or higher in that course. Arrangements are completed by the fifth week of the previous summer. Each Reading Program culminates in a long essay and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$225 is charged for each program.

Independent Summer Reading Project Under exceptional circumstances a student may design an Independent Summer Reading Project which will be the equivalent of a regular Bread Loaf course. Such Projects must be submitted to the Director for consideration no later than May 1. All correspondence regarding the Project should be with the Director prior to the start of the session. The student has the responsibility for establishing the subject matter of the Project, shaping a thesis, selecting manageable primary texts and major secondary sources. For M.A. candidates, the Project must be in an area where the student has previously taken at least one course at Bread Loaf and received grades of A- or higher; and for M.Litt. candidates, in their area of concentration.

Upon receipt of the proposal, the Director consults with the instructor who will work with the student. In general, the student is expected to work independently with not more than an hour meeting every week with his or her instructor. The student and the faculty member determine whether the student will submit a series of short papers, or one or two essays, equivalent to at least a thirty-page paper.

Since the Independent Summer Reading Project is considered as a Bread Loaf course, there is no special tuition fee if it is taken as part of the student's regular two-course program.

Transfer Credits A limited amount of graduate work may be transferred from other accredited institutions. Each course must receive the approval of the Director, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include *no more than six transferred credits*. Such credits are normally earned in language or literature. Thus, if six credits are transferred, each degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Transfer course credits cannot have counted for degree credit elsewhere and must be of B grade or better. Graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

A summer at Lincoln College, Oxford is a part of the M.A. or M.Litt. degree programs at the School of English.

Choice of Courses Correspondence regarding the choice of courses should be addressed to Mr. Cubeta. The choice should be made immediately upon receipt of the 1984 bulletin. No course registration form is provided. A fee of \$1 is charged for course changes made after July 2. Early registration is advised, as the School may limit the size of any class for the most effective instruction.

Advance Preparation Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature.

Books A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for students. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Auditors In addition to the two courses taken for credit, students are encouraged to audit a third course. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

Fees	Tuition:	\$1,350
	Board:	\$ 500
	Room:	\$ 200
		<hr/> \$2,050

Each applicant who is accepted is asked to pay a \$50 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

A fee of \$675 is charged students who take a third course for credit.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Refunds Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$50) but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes—60% of amounts due and paid.

Before the end of second week of classes—20% of amounts due and paid.

Thereafter—Board only, pro-rated.

Transcripts One official transcript from the Bread Loaf School of English will be issued without charge on written request to the Director of Academic Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller. Requests for letters of reference should be made directly to the Director of the School.

Financial Aid Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has been steadily increasing its financial aid resources. In addition, generous funding for teachers from the Southeast has been made available to Bread Loaf by the Lyndhurst Foundation. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants and/or waiterships. The aid is awarded on the basis of financial need and scholastic ability. The School assumes a minimum of at least \$600 in self-help from every aid applicant.

To be considered for all types of aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the appropriate office of the College Scholarship Service (CSS). Requests for aid should be made when the application form is submitted to the School. Although students may apply for financial

aid at any time, they are advised to forward their Financial Aid Forms to the College Scholarship Service as soon as possible. Awards will be made upon receipt from the College Scholarship Service of the information on a student's need.

Through the Guaranteed Student Loan Program (GSLP) most states sponsor and guarantee their own student loan programs. Educational loans at nine per cent simple interest (on the unpaid balance of the principal) are offered to students matriculating either in or out of the state. Repayment begins within nine months after graduation. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GSLP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista or while enrolled for graduate study with at least a half-time academic workload.

Medical Facilities A nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Accommodations All students not living with their families in the vicinity of Bread Loaf are expected to live on campus unless they have secured the permission of the Director to arrange other accommodations.

No student rooms will be ready for occupancy until Tuesday morning, June 26. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Administrative Assistant will try to provide assistance.

Transportation The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 26. There are Vermont Transit buses from Montreal, Boston, Albany and New York City. U.S. Air, Air North, Air Florida, Pilgrim, United and People Express fly to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

Schedule	June 26	Registration Day
	June 27	Classes begin
	July 20	Mid-term recess
	August 8	Classes end
	August 9-10	Final examinations
	August 11	Commencement

1984 Schedule of Classes

8:30

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|---------------------------------------|--------------|
| 19. Chaucer (II) | Mr. Fleming |
| 32. Milton (II) | Mr. Hadas |
| 63. Eliot and Pound (III) | Mr. Litz |
| 83. American Romanticism (IV) | Mr. Weisbuch |
| 189. Oral and Literate Traditions (I) | Ms. Heath |
| 195. Frost and Stevens (IV) | Mr. Mariani |

9:30

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|--------------------------------|--------------|
| 3. Teacher as Learner (I) | Mrs. Goswami |
| 21. Modern British Novel (III) | Ms. Maddox |
| 37. The European Novel (V) | Mr. Maddox |
| 93. Modern Drama (V) | Mr. Cadden |
| 105. English Stage Comedy (II) | Mr. Danson |
| 194. Modern Satire (III) | Mr. Kernan |

10:30

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| 71. Medieval Literature (V) | Mr. Hadas |
| 94. American Fiction (IV) | Mr. Weisbuch |
| 101. Yeats and Joyce (III) | Mr. Litz |
| 167. The American Language (IV) | Ms. Heath |
| 196. Contemporary American Poetry (IV) | Mr. Mariani |

11:30

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| 28. Shakespeare's Comedy (II) | Mr. Danson |
| 61. Shakespeare's Tragedies (II) | Mr. Kernan |
| 87. Interpreting and Teaching Fiction (III) | Ms. and Mr. Maddox |
| 154. Contemporary Drama (V) | Mr. Cadden |

Mon., Wed. 2:00-4:30

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|----------------------------------|--------------|
| 2. Writing Prose Non-Fiction (I) | Mr. Macrorie |
| 191. Writing from Meditation (I) | Mr. Moffett |
| 193. Landscapes (III) | Mr. Pack |

Mon., Wed., Fri. 2:00-4:00

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| 129. Introduction to Acting (VI) | Ms. Elliott |
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Mon., Thurs. 2:00-4:30; Tues., Wed. 2:00-5:00

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| 18. Writing for the Theatre (I) | Mr. Mokler and Staff |
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Mon., Thurs. 2:00-4:30

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| 6. Fiction Writing (I) | Mr. Sadoff |
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Mon., Thurs. 2:00-3:30; Wed. 2:00-3:00

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| 161. Writing to Learn (I) | Mr. Britton |
| 172. Writing to Learn (I) | Miss Martin |

Tues., Thurs. 2:00-4:30

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| 184. American Nature Writing (IV) | Mr. Elder |
| 190. Writing Responses to Literature (I) | Mr. Macrorie |
| 192. Writing from Reading (I) | Mr. Moffett |

Tues., Fri. 2:00-4:30

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| 5. Poetry Writing (I) | Ms. Hadas |
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Tues., Fri. 2:00-3:30; Wed. 3:15-4:15

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| 173. The Narrative Mode (I) | Mr. Britton |
| 174. Forms of Writing (I) | Miss Martin |

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